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# American Art News

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## 35 PICTURES SOLD AT AURORA'S SHOW; RECORD IS UPHELD

Average Price of \$1,000 per Painting Obtained at Fourth Annual Exhibit—City Continues to Hold First Place as Art Interest Center

AURORA, Ill.—At the fourth annual art exhibition, just closed after a two weeks' showing, thirty-five of the paintings exhibited were sold, including two examples of J. Francis Murphy, seven of Guy Wiggins, five of Oliver Dennett Grover and three of Erwin S. Barrie. Other artists whose work was sold are Chauncey F. Ryder, Frederic M. Grant, Leon Gaspard, Frederick J. Waugh, Hoveep Pushman, Murray P. Bewley, Walter Palmer and Cullen Yates. The total sales were slightly under \$35,000, an average of \$1,000 per picture. More than 150 canvases were shown.

For the last three years Aurora has bought an average of more than 100 pictures annually. The population of the city is 38,000, and it can be confidently asserted that no community in America of similar size can show anything like this encouragement of American art, and few cities of many times Aurora's population equal this record.

Pictures were donated to the league by Pauline Palmer, Guy C. Wiggins, Oliver Dennett Grover, Anna Lee Stacey, Frederic M. Grant, Erwin S. Barrie and Carl Kraft. They will be displayed in the schools until a permanent museum is erected.

The president of the Aurora Art League, James M. Cowan, has worked for years unflinchingly and unselfishly for the promotion of art in the city and has insisted that the people must buy pictures and put them in their homes to enjoy art and encourage the artists to do ever better work. It is well known also that he has a personal interest whatever in the sale of a picture in Aurora.

The banquet given by Erwin S. Barrie representing Carson, Pirie, Scott & Co. of Chicago, which had organized the exhibition aroused great enthusiasm by his practical suggestions for the building of a permanent art gallery.

Exhibitions are being arranged in the neighboring cities of Rockford, South Bend, Joliet and Springfield by the directors and promoters of the Aurora exhibition, there is increasing interest among the people of these cities, and many paintings by American artists have been bought.

## J. Arthur MacLean to Become Head of Herron Art Institute

INDIANAPOLIS—J. Arthur MacLean, at present assistant director of the Art Institute of Chicago, has resigned to become director of the Herron Art Institute in this city, where he is expected to take charge in January.

Mr. MacLean has had a museum experience of nineteen years, six in the Cleveland Museum of Art, twelve in the Boston Museum of Fine Arts and one with the Chicago Art Institute. He has had an intimate connection with the Herron Museum and is familiar with its conditions and needs, having purchased much material for it in Japan, China and India which he visited as an oriental expert.

## Philadelphia Loses a Stuart

PHILADELPHIA—The Rawle portrait of Washington painted by Gilbert Stuart in 1798 was recently sold by the Library Company of Philadelphia to George S. Palmer of New London, Conn. The portrait is 25 by 32 inches and was painted originally for William Rawle, United States District Attorney for Pennsylvania under President Washington, and was bequeathed by him to the Library Company.

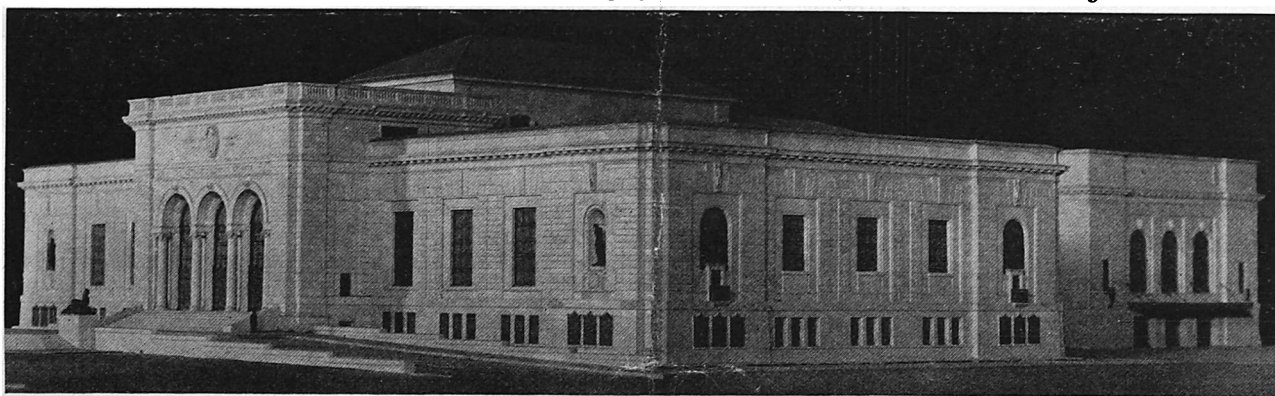
## Barnard Lincoln in Louisville

LOUISVILLE—The Barnard statue of Lincoln, presented to the city by Mr. Bernheim, has been unveiled. It stands by the side of the public library. The statue of Jefferson by Sir Moses Ezekiel was presented to Louisville by the same donor some years ago.

## Liebermann Wins Venice Prize

BERLIN—Max Liebermann was awarded the prize for landscape painting for one of his latest works at the International exhibition in Venice. The picture belongs to the State gallery in Dresden.

## First View of New Building for Detroit's Institute of Arts



DETROIT—This first view of the new Detroit Institute of Arts, which is now under construction and will be ready for occupancy in about two years, is taken from the architect's model. It is now on exhibition to the Detroit public at the architects' show. Paul P. Cret and Zantlinger, Borie & Medary, associated architects planned the building.

Following an interior plan which has been used successfully in Europe and experimented with in the East, the main

floor will be divided into three general sections, devoted to American, European, and Oriental art. These will be divided into period rooms and so arranged that the visitor may pass from one to another, viewing the gradual evolution of the arts in each.

Another important feature of the plan involves the housing in one room of all the fine arts from a certain country and period. The usual museum monotony of galleries containing all pictures or all

sculpture will be avoided. Sculpture, paintings, textiles, will offset each other, the groupings being informal and attractive. The acquisitions purchased last year in Europe are so arranged now at the old museum, with most pleasing effect.

The back wings of the building will contain an ample auditorium for lectures and public entertainments, and comfortable accommodations for executive and administrative offices.

—Marion Holden.

## THEATRE AND ART GALLERY IN ONE

Edwin F. Albee Adorns New "Keith Palace" in Cleveland With the Work of Many Master Painters

CLEVELAND—A theatre which provides masterpieces of art for its patrons is the new Keith Palace theatre, just opened in Cleveland by Edwin F. Albee of New York, who has been quietly collecting oil paintings, bronzes, marble sculptures, and rare tapestries and other furnishings for several years for its grand gallery.

The walls of the hall and mezzanine floor, are hung with such paintings as Josef Israels' "Shoal Fisher," brought over by himself and exhibited at the Columbian Exposition; Cazin's "Peasant Girl" reading by the open door of a thatched cottage, which hangs opposite to the Israels at the opposite head of the white marble stairway on the left; Bouguereau's "La Chanson du Rossignol"; Lhermitte's "Cows By the Riverside—End of Day," a pastoral of the Chateau-Thierry region in pre-war days; a "Forest Scene, Ville D'Avray," by Corot; portraits by Lely and Sully; one of William T. Richards' best seascapes, "Clearing After the Storm"; a picture of a mother and children by Kever; "Tete Rouge" by Henner; an early Inness with a shepherd and flock in the foreground; a fine cattle piece by Van Marcke, and two Schreyers, "Arab Chief" and "Arabian Horsemen."

Works by such widely different artists as Dagnan-Bouveret, Ziem, Poussin, Flameng, Palmaroli, Jan Both, Lillian Genth and Ridgeway Knight are shown in the mezzanine. Tapestries and chairs in petit-point, Carrara marble sculptures, tables and taborets decorated in intricate ormolu work and rare Oriental porcelain vases, holding potted plants, are art features of the corridors and the ladies' rooms.

In the catalogue of art works displayed Mr. Albee says: "As in the understanding and love of music opportunity to enjoy it is of the most help, so in the appreciation of paintings and painters, a personal contact with the original works of the acknowledged masters is the surest and shortest mode of study and enjoyment combined." To give an optical demonstration of the growth and development of modern painting in Europe and America, and to provide enjoyment, was his double aim, he says.

Candelabra of unusual design and prismatic brilliancy, and a rug, said to be the largest known, woven for the grand hall, are works of art from Czecho-Slovakia, made especially for the theatre, and harmonizing with its gray and crimson hangings.

—J. C. G.

## St. Louis Given a Lawrence

ST. LOUIS—An important example of the work of Sir Thomas Lawrence has been presented to the City Art Museum by Edward Mallinckrodt. It is a portrait of an English army officer, Colonel Stuart, and he is shown at half length, slightly smaller than life size, the canvas measuring about 40 by 50 inches. The picture comes from the collection of Major D'Arcy Irvine of Fermanagh, and was obtained by Mr. Mallinckrodt when he was abroad recently.

## Destroy Pictures In Irish Warfare

Fires Made by Contending Forces Obliterate Many Fine Paintings—Much Waterford Glass Ruined

LONDON—The disturbed state of Ireland is putting into peril many of the art treasures of that distressed country. Already a good many family pictures of considerable interest have been destroyed by the fires that have broken out on various estates, and now comes the news of an attack made on the Free Staters garrisoned at Bansa Castle, the home of Lady Butler and of a number of her famous battle pictures.

By the efforts of her son, eight of her canvases were removed from their frames and given into the custody of the British commander-in-chief, together with the plate and other heirlooms belonging to the family of Elizabeth Butler, the famous painter of "The Roll Call."

The prices of Waterford glass have taken a sudden leap, vendors now assuring their patrons that owing to political disturbances, most of the remaining specimens have been smashed. —L. G.—S.

## SELECT NEW SITE FOR ARTS PALACE

Members of Provisional Committee Decide Upon Different Location From That Chosen Last Summer

New plans decided upon for the "palace of arts" to be erected jointly by the city and by friends of the fine arts include a different site from that previously announced. The new location will not be parts of four blocks on Seventh avenue and West 57th, 58th and 59th streets, but will be in quite a different part of the city, and will be kept secret because the owners of the property desired would otherwise probably put an exaggerated value on their holdings.

At a meeting held last Monday night, it was resolved to make plans soon to begin the work. Otto H. Kahn and Harry W. Watrous, vice president of the National Academy of Design and president of the National Academy Association, were among those present. It was authoritatively stated that if the necessary land cannot be obtained at a reasonable price, the city, which was empowered by a recent law passed at Albany to act in the matter, will proceed to condemn the land for public purposes.

## "INTIMATE" WORKS SEEN IN MASTERLY HOLIDAY EXHIBIT

The Sixth Annual Display of Small Paintings Is Best of Series Held at the Macbeth Gallery—Other Notable Displays in New York

The ninety-three pictures forming the sixth annual exhibition of "Intimate Paintings" in the Macbeth Galleries form the most attractive and the finest of these shows since they were established.

In addition to the best and most characteristic works by living men, young and old, a group of deceased American masters are represented by canvases and water colors which, while small, are as fine as anything they ever painted.

And the variety of subjects and styles of painting is an added stimulus to enjoyment of the exhibition, since they range from a perfect little green landscape by Inness to a brilliant summer marine by Childe Hassam, painted at Montauk last summer, and from a figure subject by William Morris Hunt to the delicate graces of one of Chauncey F. Ryder's snow scenes.

Among so many old and new little masterpieces the necessity to mention only a few of the pictures is an embarrassment. But no one must overlook the "East River, New York, 1879," and the "Gray Day in France" by J. H. Twachtman, for they are superb examples of two of his manners of painting; nor the "Ideal Head" by Abbott H. Thayer, nor Ryder's two lovely landscapes, particularly "The First Snow," Edward W. Redfield's "The Road in Winter" contains all the chill and charm of a snowy landscape; and Henry W. Ranger's "The Inlet, Mason's Island" sums up this particular phase of his art.

There are three admirable landscapes by J. Francis Murphy; seven of John J. Enneking's colorful little canvases form an attractive panel on one wall; and there are three by Warren Davis. In addition to his glowing marine, "Montauk," Childe Hassam has a view of an "Easthampton Street" and one of those sophisticated figures studies he used to paint more often than he does nowadays, a modish young woman in furs whose background is amply indicated by the title, "Winter, New York, 1918."

Figure painters include Edward A. Bell with "The Japanese Screen," E. Irving Couse with one of his Indian subjects; Thomas W. Dewing, with his exquisite "Green and Gold"; Frederick C. Frieseke, with "The Boudoir; Edmund Greacen's "Adrift," and "On the Beach," a fine little water color by Winslow Homer.

Felice Waldo Howell has a striking view of "Circle Street, Marblehead"; Robert Henri, "Jimmie in the Blue Jumper" and "Berna"; Jones Lie, two small animated marines, and Willard L. Metcalf "September" and "The Soft and Silent Snow." William M. Chase's "Near Bay Ridge" is a reminder of a day when he painted some particularly charming and intimate bits of New York city and its environs and George Bruestle's "Lowlands" is touchingly beautiful. The show will continue through Dec. 11 and is one of the events of the art season which no one should miss.

## Whistler Prints at Keppel's

Sixty-three etchings and lithographs by Whistler are now on view in the Keppel Galleries, both forms of black-and-white including prints that are not so often seen as to become commonplace. The lithograph of "The Savoy Pigeons" is a case in point, as is the etching called "Encamping," the kind of a theme not ordinarily associated with a man so little used to "roughing it" as was Whistler.

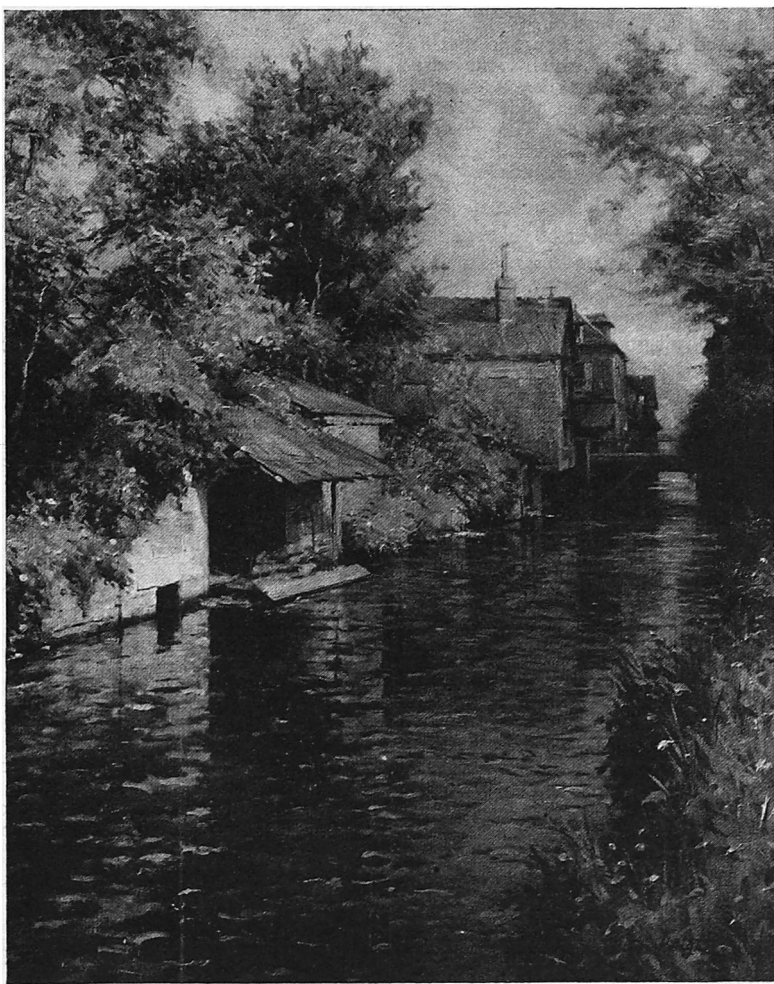
Other prints in the show that are not often seen are the delicate "Hurlingham," the amusing "Soupe a Trois Sous," the "Old Westminster Bridge," the "Little Putney" and the two Bibis, Lalouette and Valentin. "Cadogan Pier" is another of these seldom seen prints and among the lithographs are the rare "Pantheon" and eight of his figure studies in superb proofs.

## Etchings by Blampied

An unusually extensive and complete exhibition of the etchings and dry-points of Edmund Blampied, the English artist are on view in the Kennedy Galleries through December. Forty-one prints are shown, to which is added twenty-eight drawings in black-and-white and color, the subjects of which are his favorite farming and fishermen groups.

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the result of being given the problem to design such a panel that must be archaeologically correct, this requiring research work in the school library and in the Egyptian department of the Metropolitan Museum of Art.

The designs exhibited are correctly brilliant in color and have introduced in them the flat profiled figures of Egyptian art, the lotus flowers, scarabs and architectural motives, the drawing in each case having the bold rigidity of the original sources. The six awards of merit made by the school were won by Sarah L. Wood, Euphame Naething, Majorie Wheeler, Eleanor Waller, Lide Skoldvig and Eleanor Halliday.

#### Individualists Among Moderns

The opening exhibition of the season at the Daniel Galleries includes an exceptional Derain, the subject being a woman's head treated with an intensity of feeling that makes it seem not so much a portrait of an individual woman as the personification of Woman. There is a sculptor's feeling for form in the rounded contours of cheek and shoulder.

The Americans represented are all such individualists as to defy grouping. Charles Sheeler's drawing of a pink tulip is exquisite in its delicacy. Niles Spencer's landscape is as coolly and intellectually organized as Arthur LeDuc's is the result of a torrent of feeling. Preston Dickinson's "Interior" and "Still Life" stimulate with their rich color.

John Carroll's "Girl in Blue" is not too "modern" to offend the academic taste. The manner in which a still-life motif is introduced at the side reveals the artist even better than the handsomely painted blue velvet gown or the smooth modelling of the round white arms. Ernest Lawson is represented by several beach and dune subjects. William Glackens gives to his painting of dahlias against a blue ground an ephemeral fragility. Other artists represented are Yasuo Kuniyoshi, Samuel Halpert, Hayley Lever, Gus Mager, Stuart Davis, Edward Fisk and Maurice Prendergast.

#### Early Chinese Paintings

Among the several exhibitions of Chinese art now being held is that at the Avery Library of Columbia University, where forty paintings from the collection of Professor V. C. Simkhovitch are on view until Dec. 1. One of these paintings is attributed by modern authorities to Ku K'ai Chih, an artist of the IVth century. It was once in the collection of the Emperor Mui-Tsung, who reigned from 1100 to 1126-A. D. There are eight Tang pictures that were also in the same collection. Practically all of the leading Sung masters are represented. Modern art as exemplified in Post-Impressionism may owe something to such a landscape as that by Wang Wei.

#### Henderson and Patlagean

Paintings by William P. Henderson and sculpture by Numa Patlagean are shown at Mrs. Sterner's Gallery until Dec. 20.

Henderson paints in New Mexico. A comparison of his work with that of members of the Taos Society of Artists leads to the conclusion that New Mexico is a country not so much to be depicted as to be interpreted. Certainly Mr. Henderson's work shows a highly personal point of view and an intensely individual manner of painting.

The pageantry of a procession of Indians, dominated by a vigorous young woman who carries a jar of water on her head, has brought a quick response from the painter. The red-brown flesh tones of the water carrier set off draperies of yellow-green and dull rose, while here and there a figure in a black robe gives the emphasis of sudden contrast. "Sky High" is a dramatic rendering of the sports of the "rodeo" in which a red shirted cowboy keeps his seat on a horse that prefers the air to the ground, the whole presented against a sky of intense blue.

Numa Patlagean is a Russian who has lived for the last twenty years in Paris. His work, however, is neither Russian nor French, but seems to have combined qualities from different ages, as though the

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& SONS

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and

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the field of etching. Having studied them while working on a farm as a boy he knows every point of this type of draught animal, every one of their idiosyncracies, and he also notes the unconscious humor of his equine subjects. Humor, in fact, is a strong point with this artist as may be noted in "Driving Home in the Rain," and in "Purring and Snoring" in which a stray cat is seen rubbing her side contentedly against the leg of a sleeping tramp.

The drawings include studies afterwards worked up into etched plates, such as the "Fetch It" and the sketches for "Fishermen's Return" and "Wading." There is an admirable study of an elderly Victorian Englishwoman, "Reading," and of a modish young woman entitled "Summer."

#### Chinese Art at Bourgeois'

Early Chinese paintings and sculptures are on exhibition in the Bourgeois Galleries through Dec. 9, the paintings representing the art of the Sung, Yuan, Ming and T'ang dynasties. The six works of sculpture are limited to pre-T'ang and Wei dynasties, the earliest of these pieces being a crouching mythological monster in some sort of gray stone, more mysterious and monstrous than any of the Apocalyptic figures of Western art.

One of the most beautiful of the paintings is the "Winty Scene" attributed to Tong Si Yia, showing a portion of the trunk and limbs of a tree, with traces of snow in some of the crochets and with a few small red birds perched on the branches as if dimly seen through the falling flakes. The "Landscape" by Tien Chi Sin has a pattern of black against two tones of brown, the "Mountain Landscape" by Ma Kuel being touched with color in the figures beneath the noble tree filling the center of the composition.

Among the figure studies is a rare pen sketch, "The Fisherman," of the Sung Dynasty; the "Presentation of the Imperial Horse," by Hui Yien of the T'ang Dynasty; and "Making Tea," a ceremony performed by three figures under a tree against a reddish brown background. The "Carp" and "Phoenix" are superb illustrations of design, the black forms outlined against a cloudy yellow background with a sweep of line that is as beautiful as it is impressive.

The seated Buddhistic figure in marble is notable for its base, which looks curiously Western, and for the wonderful yellow patina with which the centuries have tinted the marble. The pottery deer is an early T'ang piece, distinguished by its lifelike form and attitude.

#### Manet's "Clemenceau"

In honor of the arrival of this country of Georges Clemenceau, former Premier of France, the Knoedler Galleries are showing one of the two existing portraits of "the Tiger," this one having been painted by Edouard Manet in 1879, when the French statesman was fifty-nine years old.

Clemenceau is represented standing in half-length with his small round head patterned against a neutral gray background. His thinning black hair is cropped close on the sides and his brown mustache droops over his tightly closed lips, a suggestion of an imperial showing below his lip. The cheeks are ruddy and there is a general glow of health beneath the flesh which looks strangely white at a distance in contrast to the expanse of black in his frock coat that is only relieved by a triangle of white shirt front and collar and his two cuffs. The portrait is an eminently characteristic Manet in the simple directness of the painting and the splendid modelling of the head and the figure.

#### Work in Egyptian Design

In the Women's School of Applied Design there is now on exhibition a group of twenty-one Egyptian panels in tempera which represents a new departure in the curriculum of the school which has not hitherto included a special course of study in Egyptian design. The work is done by the girl students in the second year of the Class in Advanced Design and is

artist had the power of projecting himself into the past and reliving certain periods. For instance there is a head carved in wood that has the mystery of ancient Chinese Bodhisattva and the graciousness of a Gothic Madonna of a time the sculptors of that period were breaking away from Byzantine convention. Heads carved from stone treated in the archaic style are full of the suggestion of brooding mystery.

Patlagean is also a portrait sculptor, the busts of Kerensky, Gustave Mahler, the German composer; Millioukoff, member of Kerensky's cabinet, and Reginald de Koven being carried out in a purely realistic manner.

#### Portraits by Zaidee Morrison

Portraits are in the majority at Zaidee L. Morrison's exhibition at the Misses Hill Gallery, 607 Fifth Avenue, until December 2. That of Mrs. Josephine Beach is one of the finest, showing her in an old rose evening gown, with a blue wrap thrown back. One that is somewhat unusual is of Mrs. Alexander Grinager, depicting her seated at her sewing, the gray tones of the dress and the shadow over the face making the effect unusually delicate. The gay colors of her sewing create an interesting note of warmth.

"On the Lawn" is a portrait of a woman sewing, the outdoor light giving it a glow which is very pleasing. "The Love Bird" is decorative in color with its golden haired girl in a red blouse holding the small green bird on her finger.

Landscapes and coast scenes are also shown, some from Lyme, others from Maine, and two from Gloucester. A Gloucester harbor scene has a looseness of touch which makes it one of the most successful subjects in this group.

#### Animals and Landscapes

Grace Mott Johnson is showing some of her well known sculptures and drawings of animals at the Whitney Studio Club until December 2. The sculptures include her most spirited work, her "Bulldog," "Mighty," Ringling Brothers' elephant and "Mare and Foal," expressing an intimate understanding of her subjects. A monumental "Orang-Utan" seems a friendly creature in spite of the suggestion of sinister strength in his hairy arms.

There are carved reliefs of a giraffe, and of a calf in action and at rest. A number of drawings show animals in the circus tent, those of camels and elephants being of the best. The stately horses of the circus teams are the subject of a panel that hangs over another panel depicting the headlong flight of four wallabies.

Lila Wheelock is participating in the same exhibition with fifteen drawings. All but one are landscapes, most of them devoted to trees bare of their leaves whose solid trunks and slim branches the artist depicts with particular success. Such a drawing as one of a country road evinces an appreciation of the varieties of tone which the range from white to black can be made to express.

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## A Typical Example by Lhermitte



"WASHING DAY—NORTHERN FRANCE" By L. LHERMITTE  
One feature of a collection of no able paintings to be dispersed by the Philadelphia Art Galleries, Fifteenth and Chestnut Streets, on Dec. 7 and 8.

drawings and seven sculptures, all being Tahitian in scene and subject. Mr. Biddle's palette is extremely limited since he uses chiefly pale greens and blues and browns. The effect of the single line of pictures on the walls of two large upper galleries is monotonous at first glance but it is a very beautiful monotony which resolves itself, on closer study, into individual pictures of great charm and a kind of tender beauty.

The silver-point drawings of native types and the sculptures represent this many-sided artist's response to the graceful figures of the natives, whom he makes sculptural even in his paintings of their boats in action. The exhibition will continue for two weeks.

### Guggenbuhl and Other Moderns

Walter T. Guggenbuhl, whose paintings are shown at the Belmaison Gallery, John Wanamaker's, is a Swiss artist who has recently come to New York from Paris where he has been working under Andre Lhote. Mr. Guggenbuhl is only distantly related to the Cubists, but traces of Cezanne are in evidence.

A delicacy of feeling permeates the solidity which he gives to form, as in his "Fisherman's Hut," and the group of houses in "Anderville." He has no use for abstractions, but he maintains the artist's right to invention, especially in his figure subjects, as in "Mother and Child" and "Woman Sleeping."

In the rooms on either side of the Guggenbuhl exhibition are shown paintings and drawings by a group of American and foreign artists. Alfred Maurer sees only the color in his broadly painted flowers. Louis Bouche's "From My Grandmother's Window" is a smooth statement of color which makes use of opaque blues, rose and subtle grays, the subject being treated in a spirit which combines the whimsical and the naive.

Man Ray's landscapes are earlier ones, their differences from each other suggesting experiments from which he has evolved his present facility of expression. Kuniyoshi is represented by "Sisters" and Preston Dickinson by a still life painted when he was interested in prismatic color. There are drawings by Walt Kuhn, Henri Matisse, Diego Rivera, and Arthur B. Davies, a brilliant Cuban landscape by Jules Marillac and several still-life subjects by Samuel Halpert. The exhibition lasts until Dec. 2.

### Colorful Portraits by Cole

The majority of the portraits by Alphaeus P. Cole, at the Braus Galleries until Dec. 2, are of women, though one exception is the distinguished presentation of Rear Admiral Gleeves.

Mr. Cole sometimes uses brilliant color, as in the portrait of Miss Ann Hamilton, with its greens and reds and copper tones, and again he depends for his effect on the sheer power of contrast of light and dark, as in the presentation of Miss Henrietta Pesca. Mrs. Henry Mills Alden is shown in her library, which makes this one of the most personal of his portraits.

In the portrait of his wife the painter has considered design as much as likeness. Vivacity is expressed in her alert carriage, and the quaint rose gown takes on a subtle tone in contrast with the green plumage of the parrot that perches on her shoulder.

### Studies in Tonality

Eliza Buffington, who is exhibiting landscapes, illustrations, and portraits at the Art Center until Nov. 29, has studied in the Orient where she devoted particular attention to the Zen Buddhist paintings of China and Japan. She entitles her exhibition "Living Rhythmic Brush Work and Studies in Tonality."

Miss Buffington's manner of presenting a Japanese landscape is singularly pleasing. The juxtaposition of color masses is so designed as to produce an interesting tonal effect. "Cherry Blossom Season" and "The Temple Approach" have a lightness and delicacy which are the result of a skilful handling of pure and brilliant color.

The portraits include four studies in different tonalities. That of Madeline Van Etten has green and rose predominating, while the one of Ethel Reidinger employs four different colors, the working out of contour and texture depending on the way in which these four are handled. Three particularly interesting portrait studies are of boys' heads. One is in the Chinese mode, developed in outlines and flat tones; a second is in the Florentine spirit, with half light and shadow, and the third is in the Dutch mode, with full light and shadow. The exhibition as a whole gives an insight into an interesting method of work, a method which is to be further illustrated in the exhibition of Miss Buffington's pupils, to be held at the Art Center from the close of her exhibition until Dec. 6.

### Zella de Milhau to Exhibit

The Virginia League of Fine Arts, Richmond, Va., will conduct an exhibition of the work of Zella de Milhau, etcher and illustrator, from Nov. 25 to Dec. 9, inclusive. The artist will also have a two-week's show in January at the McClees Galleries, Philadelphia.

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## Luk's "Rag Picker" for Milwaukee



MILWAUKEE—To the thirty paintings Samuel O. Buckner, president of the Milwaukee Art Institute, has already given to the Institute in the collection bearing his name he has just added "The Rag Picker" by George Luks. For some time this canvas has been in Mr. Buckner's private collection in his home and its presentation to the institute is a mark of his belief that Luks' place in American art is so high a one and so firmly placed that he is deserving of joining the other native and modern European painters represented in the Samuel O. Buckner Collection in the Milwaukee Art Institute. The canvas represents Luks in his most familiar vein, a study of an old woman of

the slums with bedraggled hair, weather-beaten countenance and hands, and the bag of her occupation slung over her left shoulder. The misshapen hat and coat are as much a part of her as are her shrewdly calculating eyes and the grossness of her whole figure. This is Luks at his best, both as a painter and as a man interested in all the people who go to make up the diversified world of city life.

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## CHINESE ART FROM THE HAGUE SHOWN

Variety and Beauty in the Exhibit of Rare Works at Reinhardt's, From Royal Galleries Kleykamp

For variety and beauty of the individual pieces, the collection of early Chinese art from the Royal Art Galleries Kleykamp of The Hague, which is now on view in the Reinhardt Galleries, surpasses any exhibit of this kind seen in New York in recent years. It ranges from ancient paintings to bronze sculptures and religious utilities, potteries, jades and a unique screen of lacquered wood. This screen in its unusual character is typical of many pieces in the exhibition, such as the pottery granary urn shaped to suggest a house and with four feet fashioned like squatting bears, the urn being made of red pottery with an olive green glaze.

The paintings include two of Corean origin, one representing a standing figure of Buddha, the head placed against a brilliant green halo outlined in red, and a standing figure of Kwan-yin with an elaborate headdress in red against a similar green halo. There are six Tibetan temple banners, the three of the early Ming period grouped on one wall panel making a handsome effect with their

red, blue and green tints on gold. The Chinese paintings include a Sung period "Garden Party" with many figures; two landscapes on silk; and three of those remarkable bird studies which combine natural realism with art such as no Western naturalist-painter has ever been able to approach.

Two portraits are those of a priest seated in a red lacquer chair holding a long wooden staff, the color scheme including red, black, green, blue and brown touched with white, and of an emperor of the Ching period. Less formal in pose than most Chinese paintings of such subjects, this warrior-like ruler sits at ease with his right hand grasping the buckle of his belt, his white silk cap being worn with a rakish air that adds much to the spontaneous effect of the portrait. His whitened nails give another unusual touch to the picture. Above the portrait are the words of a poem lauding his perfections.

### Biddle's Tahitian Scenes

George Biddle, who has been spending most of his time in Tahiti in recent years, is showing in the Wildenstein Galleries the fruit of his work done in the South Seas in the past eighteen months, the number and variety of works shown testifying to his extraordinary industry and his eagerness to attempt various forms of artistic expression.

There are thirty-six paintings, forty-eight water colors, twenty silver-point

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Portraits of the Dukes and Cardinals of Guise: Francis, second Duke of Guise; Charles, second Cardinal of Lorraine; Henry, son of Francis, and his brother Louis, Cardinal of Guise. The two Cardinals are on the left, and the Dukes, in white slashed dresses and black cloaks, stand on the right. By Francis Pourbus. On panel 8x11. Exhibited at Leeds 1868. From the Collection of Ralph Brocklebank.

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# AMERICAN ART GALLERIES HOLD OPENING SALES OF SEASON IN THEIR NEW BUILDING

The American Art Association opened its season and its new American Art Galleries during the week of November 15 with three sales bringing a grand total of more than \$271,000. These sales comprised fine etchings and engravings from the collections of the late Hugh L. Bond of Baltimore, James C. McGuire and John Reid of New York City; the library of first editions, library sets, extra-illustrated books and art publications belonging to Mrs. William F. Sheehan of Manhasset, Long Island and New York City; and early French and Gothic furniture, tapestries, stone statues, bronzes, primitive paintings and stained glass acquired from Prince Henri de Faucigny Lucinge, Madame Lelong and other sources by Henri S. de Souhami of Paris.

From the enthusiasm of the people who thronged the galleries during the exhibitions and the spirited competition at the sales, it is evident that the public approves of the removal of the American Art Association from its old home on Madison Square South to the splendid new building occupying the entire Madison Avenue block between Fifty-sixth and Fifty-seventh Streets, New York City.

Located in the art center of America, the new American Art Galleries cover a total area of 60,000 square feet with more than 30,000 square feet of gallery space alone, divided into twenty-two exhibition and sales rooms, all well lighted, twelve by specially designed skylights and electric light reflectors which give a uniform light of equal quality on all four walls and the floor at all hours of the day and night. More than 30,000 square feet of wall hanging surface permit the largest collections of paintings, prints, tapestries, rugs and other property requiring true color values to be exhibited under top light. The furnishings and the equipment of cabinets and fixtures are such as to afford the most perfect display of artistic and literary property.

It is interesting to note that by the design of the two floors of galleries and exhibition rooms they may be divided into many units, each with its own access to the Main Hall and, if necessary, entirely isolated from the other units, thereby permitting several distinct exhibitions to be held at the same time.

Particular attention has been given to the display of prints, books and other small objects. These rooms are more intimate in character than the larger galleries, and are fitted with glass-shelved bookcases and covered with soft gray-green material.

The Grand Assembly Hall, or sales room, is a wonderful room for its purpose, with a large stage surrounded on three sides by a balcony and capable of seating seven hundred persons. However, through the use of folding doors, it can be divided into two smaller rooms for sales or exhibitions with a lesser attendance. Like the galleries, this hall is simple in design, beautiful in proportions and quiet in its decoration and lighting. Particularly noteworthy is the scheme of ventilation, there being a complete change of air in the room every six minutes.

The building itself is a stately, dignified structure of the Italian Venetian Renaissance style, with a soft colored exterior of quiet orange-buff Roman brick and limestone. The most striking touch is the central arch motif and painted cornice, crowning the edifice with its blues, greens, yellows, oranges and reds so blended as to produce an exquisite decorative result.

The contrast between the present scope and extensive quarters of the American Art Association and those with which it started when instituted by James F. Sutton, Thomas E. Kirby and R. Austin Robertson, in 1883, was vividly brought



EXTERIOR OF THE NEW AMERICAN ART GALLERIES, FORMALLY OPENED TO THE PUBLIC ON NOVEMBER 10. The Madison Avenue Building, 56th to 57th Streets, New York

out by its senior partner, Mr. Thomas E. Kirby, in his address of welcome at the formal opening of the Galleries, on Nov. 11.

"The American Art Galleries," said Mr. Kirby, "originally constituted one gallery, forty-six by thirty-six feet, with executive offices, situated in what was then known as the Kurtz building, built by William Kurtz, a leading photographer of New York. The gallery was used exclusively for the exhibition and sale of American paintings, while in the adjoining room were shown and sold the finest Chinese and Japanese art objects and rare curios. The purpose of the American Art Association, which was the proprietor of the American Art Galleries, was the 'encouragement and promotion of American art.'"

At first the business of the Association was concerned with the exhibition and private sale of American paintings. Then gradually the exhibitions were extended to include other artists. International displays began to be given such as the exhibition of oils and pastels by the Impressionists of Paris, brought to this country by the American Art Association in 1886 under the auspices of the firm of Durand-Ruel, which proved to be an art sensation; the loan exhibition of works by Barye for the benefit of the Barye Monument Fund; the exhibition of "The Angelus," and the view of Edwin A. Abbey's decoration "The Quest of the Holy Grail," now in the Boston Library.

Finally the increasing number of public sales under the management of the American Art Association caused an almost complete discontinuation of all exhibitions other than those preceding the public sale of the property displayed, but through it all the Association has maintained the position that its galleries are devoted to the beautiful in art rather than the eccentric executed for notoriety.

From the first George I. Seney Sale in 1885 the success of the Association's public sales has been unqualified and extraordinary. To cite the names of but a few of the more important of these sales takes one into the realm of the great collectors and collections not only of our country, but, in late years, of abroad.

George I. Seney, Mary Jane Morgan, A. T. Stewart, Henry Ward Beecher, James H. Stebbins, S. L. M. Barlow, General Brayton Ives, Knoedler and

Company, David H. King, Jr., William Schaus, the Holland Gallery, William H. Stewart of Philadelphia, Charles A. Dana, William H. Fuller, Daniel W. Powers of

can bar, when he wrote advising a client as to how and where to dispose of a collection. "The success of the American Art Association," said Mr. Johnson,



Main Hall, entrance to the Galleries. Note the doorway leading to the small gallery above. Instead of a flat vista of rooms, unexpected steps lead up and down to galleries of various sizes, thus making the whole more like a private house and giving greater scope for the arrangement of exhibitions.

Rochester, Thomas B. Clarke, William T. Evans, Henry Hilton, Augustin Daly, Frederick Bonner, E. F. Milliken, F. O. Matthieson, Mrs. S. D. Warren of Boston, Henry G. Marquand, Thomas E. Waggerman of Washington, Joseph Jefferson, H. S. Henry, Stanford White, Henry Graves of Orange, New Jersey, James A. Garland, Theron R. Butler, Edwin Babcock Holden, Charles T. Yerkes, Robert Hoe, Herbert G. Squires, J. Hampton Robb, M. C. D. Borden, Emerson McMillan, Rita Lydig, Clement A. Griscom, Ichabod T. Williams, Hugo Reisinger, Catholina Lambert, Professor Elia Volpi, James F. Sutton, Alexander C. Humphreys, David T. Watson of Pittsburgh, J. Harsen Purdy, Samuel A. Austin of Philadelphia, F. Kleinberger, George A. Hearn, Signor Stephen Bardini, Rufus E. Moore, Charles Stewart Smith, Emile Pares, Arthur B. Emmons, S. S. Rosenstamm, Mrs. Roland C. Lincoln, Walter Thomas Wallace, Eben Holden, R. Hall McCormick, Frank Bulkeley Smith, Charles of London, Madame Lefortier, Henry C. Lawrence, Alexander R. Peacock of Pittsburgh, D. R. Kelekian, Charles F. Fowles, William Bullivant—such names as these have been associated with the art and literary property sold under the management of the American Art Association.

No better tribute to the business methods of the Association can be given than to quote the words of the late John G. Johnson, that great collector and benefactor of art and leader of the Ameri-

extent whatsoever, speculation or permit their employees to do so, entertaining only unrestricted public sales, whereby they have held the confidence of the community who, through free, legitimate competition are not only incited to but are willing to pay full and at times more than the market value."

The result of the system of the Association is that not only dealers and professional collectors come to its sales, but the private and casual buyers come and feel at home. To speak of men and women who today are leaders of finance, of business, of professional life, or society and who are constant attendants at the exhibitions and sales of the American Art Association might be embarrassing, but the presence of important and prominent people at their current sales is only following out events of the past where there was generally gathered together in friendly competition and sometimes in bitter rivalry such men as Collis P. Huntington, Senator George Hearst, James G. Hill, Sir William Van Horne, George I. Seney, Charles A. Dana, Robert Hoe, W. T. Walters, George Croker, Leland Standord, Senator W. A. Clark and Jay Gould.

In presenting for public competition works of art and other objects entrusted to their management, the Association has always used every care to have them properly described and ascribed in the catalogue of sale.

Since 1885, there has been sold at public sale under the management of The American Art Association 1,595 Barbizon paintings realizing \$6,072,152.00. It is interesting to note that while there are undoubtedly very many fraudulent paintings attributed to these great masters, of the 1,595, only eight examples were of doubtful origin. Three of these were accepted because of having been passed upon by dealer experts, one because it was guaranteed in writing to the former owner by a reputable dealer and four had their attributions changed previous to the sale.

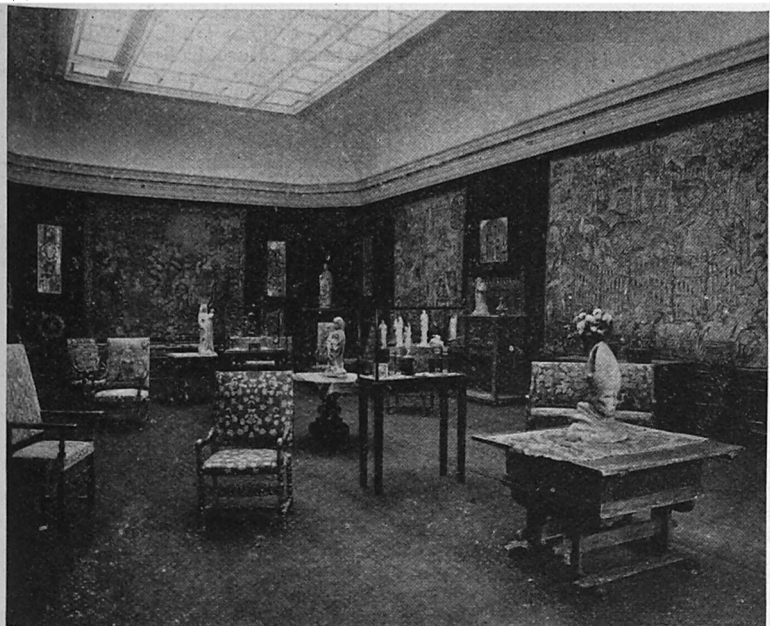
In accepting sales of paintings by the old masters, the Association has been obliged to rely upon the statement of the consignor and to take into consideration the provenance of the pictures, for after all the name of a responsible amateur as owner, or that of a reputable dealer as seller of a painting should receive favorable consideration.

Antique Chinese porcelains amounting in sales value to several millions of dollars have been sold by the Association and because of the care in cataloguing, there has seldom, if ever, been a doubtful attribution.

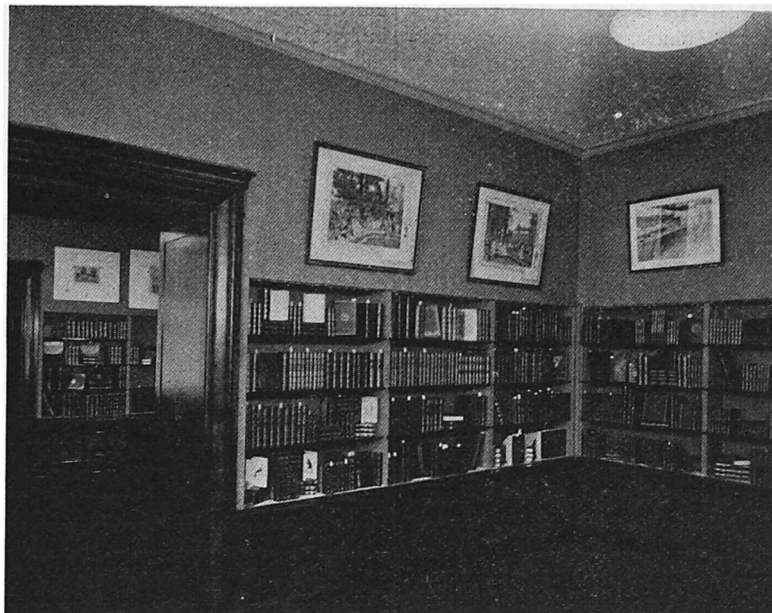
Complete details of sales under the management of the American Art Association would fill several issues of The American Art News. Suffice it to say that since its institution in 1883 these public sales of art and literary property have totaled nearly \$60,000,000. In addition the Association has appraised for executors, trustees, and individuals, for tax and insurance purposes, art, literary and other personal property to the value of upwards of \$25,000,000. It has also made many catalogues of the contents of homes or of entire estates, modelled after the finely and intelligently produced catalogues of the Association's own sales.

The American Art Association is an old fashioned partnership. In the beginning, the partners were James F. Sutton, Thomas E. Kirby and R. Austin Robertson; then, James F. Sutton and Thomas E. Kirby, Mr. Sutton eventually becoming a special partner. In 1912, Gustavus T. Kirby, because of the Association's growth and the imperative need of assistance by the elder Mr. Kirby, became a general partner. Ultimately he acquired Mr. Sutton's interest and today is an equal partner with his father,

"has been reached, not only through intelligent management and unsurpassed facilities, but by the important fact that as strictly auction commission merchants they do not themselves countenance, to any



Gallery D of the new American Art Galleries, displaying to great advantage the rare Gothic tapestries, stained glass, carved wood and needlework furniture of the Henri de Souhami collection and the bronzes and ivories of the Madame Lelong collection.



Gallery H of the Book Rooms of the American Art Galleries, showing the unusual and remarkable diffusion of light. By a simple device the book shelves may be covered to give a flat wall surface for the display of prints.

## AMERICAN ART NEWS

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## A BETTER NEWSPAPER

This issue of THE AMERICAN ART NEWS differs somewhat in physical appearance from that to which the reader has become accustomed. The pages are slightly wider, the columns are one inch longer, and the newspaper now has five columns to the page instead of four. As a result of these changes there is more room—more room for the news of the art world.

This improvement is in line with the policy of its present owners, who acquired the publication in the spring of 1921, after the death of its founder, Mr. James Bliss Townsend. Its growth has been steady, and has kept step with the increase in art interest in the nation. Last week's issue, with its twelve pages and its colored insert, was a source of gratification both to its owners and its friends.

Many times has the management of THE AMERICAN ART NEWS desired to increase the size of the page and the number of columns, in order to make possible the better display of news and the better placing of illustrations.

THE AMERICAN ART NEWS this week, in its new form, has not altogether "found" itself. The next two or three numbers will show further typographical improvement, and the management wishes to assure the readers that it will take advantage constantly of its better facilities to do everything possible to make the publication more and more fulfill its responsible role as America's only newspaper of art.

## AURORA'S ART RECORD

Aurora, Illinois, has set up a new record as a town whose citizens are eager and willing to buy American paintings. At the fourth annual exhibition of American art, which has just ended in that city, out of 150 pictures shown thirty-five were purchased at an average price of \$1,000 or a total of approximately \$35,000 for the show.

Since Aurora has a population of only 38,000, this investment in contemporary American paintings sets up a record which we doubt has ever been equalled by any American community. It suggests local possibilities, when the population of New York city is taken into consideration, that are simply staggering if the people of New York would hold a "Buy a Picture" week and follow the lead set up by the art buying citizens of Aurora. Keeping up this proportion of 35 sold to 150 exhibited, and limiting such an outburst of picture buying to the Winter Exhibition of the National Academy of Design alone, it would mean

that approximately 150 works would find buyers. As the Academy sold exactly twenty-six works at the Annual Exhibition last spring it is plain to be seen how far the citizens of Aurora surpass the citizens of New York as picture buyers.

We salute, in admiration, the picture buying record set up by the good people of Aurora, Illinois!

## PRICED CATALOGUES

In three New York galleries at the present time the catalogues give the prices of the paintings on view. This is precisely three times as many priced catalogues as were to be seen before THE AMERICAN ART NEWS in its editorials of Nov. 4 and 11 called attention to the practical value of letting visitors to art shows know what art "costs."

The priced catalogue issued in connection with the exhibition of "Intimate Paintings" at the Macbeth Galleries at the present time continues what we believe to be a good sound business practice, in which Mr. Macbeth was a pioneer, in the sense of maintaining a custom begun six years ago. His priced catalogue is particularly significant in view of the fact that the show includes the work of men whose canvases are now sold at very high figures; and yet this catalogue shows that works by these same men can be bought at prices that the average prospective picture buyer of moderate means would not believe possible. Moreover, the exhibition is a combination of the National Academy, the old Society of American Artists and "The Ten" in spirit, which enables buyers to note the appreciation in values of the work of the older men and compare them with the prices asked for contemporary paintings, as a basis for making decisions.

The catalogue of the Taos Society of Painters at the Howard Young Galleries provides information as to the prices asked by a special group of contemporary artists and is valuable in its limited field. The New Gallery's priced catalogue allows the public to inform itself as to the figures asked for Modernistic art, about which few visitors to picture shows have any idea. A variation of this new practice is to be put in effect at the Milch Galleries at the forthcoming shows of the work of Sigurd Schou and Frank W. Benson, when framed catalogues with the prices given are to be hung where every visitor may consult them.

THE AMERICAN ART NEWS is particularly gratified that a plan it has advocated for promoting the increased sale of art objects has already been adopted to an extent that leads us to believe it will become more and more general. People as a rule have to know what things cost before they can entertain the idea of buying them. And the best way to let them know is to tell them without their having to ask. The priced catalogue does this.

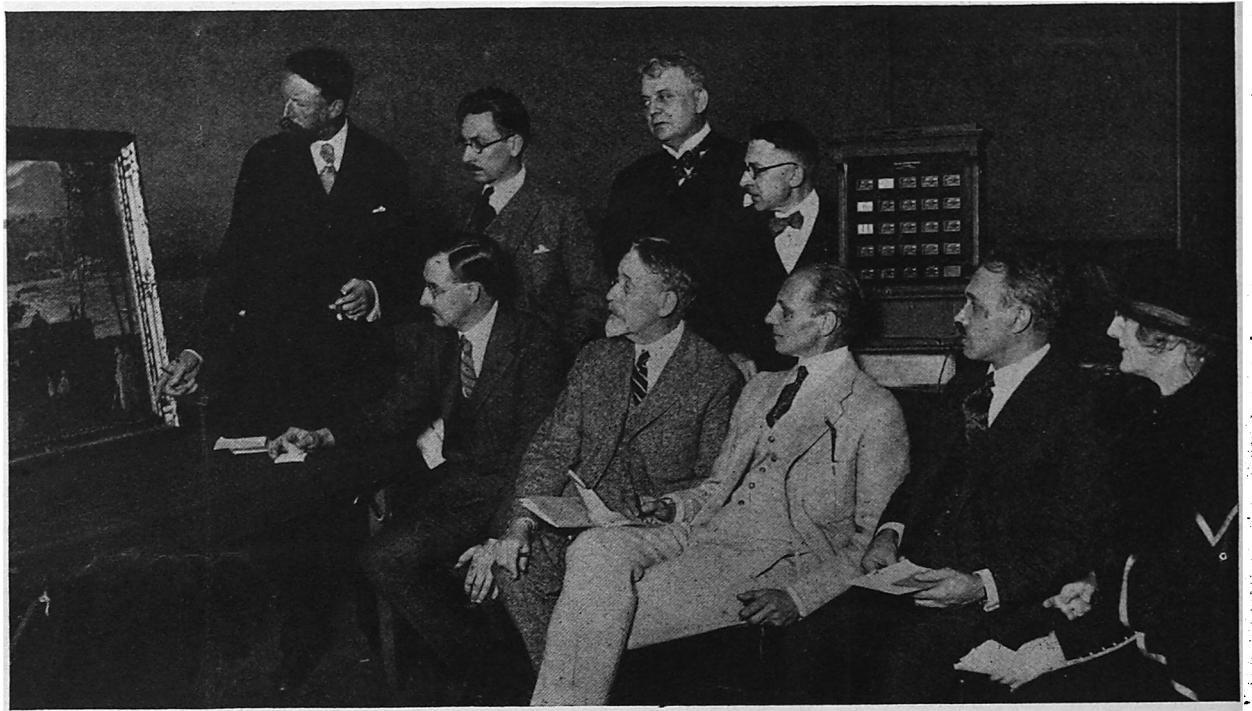
## ART FOR THE NATION

Most of the important art gifts received by American museums from individuals are bequests, treasures long held in private possession and seldom seen by the public, who may know of them and desire to see them but is denied that educational benefit so long as they remain in an individual's ownership. That popular interest in great works of art is a living thing is shown every time a masterpiece is sold by a citizen of one country to one of another country, the outbreak of discussion demonstrating very plainly that the public of every artistic nation holds definite ideas as to its share of interest, as a kind of vicarious ownership, in every great national work of art.

The arrival in this country of the superb set of six Gothic tapestries illustrating "The Hunt of the Unicorn," brought here by M. Edouard Larcade, vice-president of the Chambre Syndicale de la Curiosité et des Beaux-Arts of Paris, furnishes a reminder of what is usually done with unique and valuable art objects like these and what might be done with them if the art patrons of the United States would see that public appreciation and gratitude during their lives was finer and sweeter than post-mortem words of praise.

Owing to the enormous value of this set of tapestries there are probably not more

## Jury for Chicago's Annual Used Electric Voting Machine



CHICAGO—The jury of prizes and admissions of the thirty-fifth annual exhibition of American Paintings and Sculpture, now in progress at the Art Institute, adopted a novel method of recording the votes of the jurymen on the admission or rejection of the 1,000 works of art submitted. The old-time system of raising the hand and also the "aye" and "no" vote were thrown into the discard and each jurymen made known his vote by pressing an electric button in a wooden ball carried in his hand.

An electric annunciator was placed on a table near the jury, as shown in the accompanying picture, and from this device an electric wire extended to each of the elec-

tric buttons held by the members. When the chairman asked the jury to vote on "in" (accepted), "out" (rejected), or "doubtful" (reserved for further consideration), each judge expressed his affirmative vote by pressing the button in his hand. Each button was represented by or had a corresponding number in the machine, printed in black on a small white card. When the annunciator was not "at work" its front presented twenty tiny vacant windows, but when each jurymen pressed his button the corresponding number bobbed up and looked out of its window. A glance from the chairman instantly gave him the total vote on his question.

The names of the judges in the picture are: Standing, back row, left to right—

Herman Dudley Murphy, chairman; Leopold Seyffert, Leon Hermant and George Sotter. Seated, left to right, Carl Kraft, Oliver Dennett Grover, John C. Johansen, Albin Polasek and Grace Ravlin. All of the judges in the photograph, with the exception of Polasek and Hermant, constituted the complete jury on paintings. Messrs. Polasek and Hermant, with Alfonso Iannelli, formed the jury on sculpture.

Another innovation of importance this year was the consideration of the works of Eastern artists in New York, by jurors appointed from the East—Messrs. Murphy, Johansen and Sotter. After completing their work in the East the three then sat in Chicago with the full jury on paintings.

## STUDIO NOTES

William E. Atwood and Mrs. Atwood have sailed for Europe. They will spend some time in Tunis where Mr. Atwood will paint and, if conditions are favorable, will go later to Greece and Constantinople.

At his studio, 64A West 9th street, H. E. Schnakenberg is showing some interesting work painted this summer in Provence, France.

Louise Lyons Huestis has returned to her studio, 228 Central Park South, after a successful summer of portrait painting at Newport. Her studio there, which she purchased last year, was formerly used by William Morris Hunt and was built by Richard Hunt, the famous architect.

Florence Waterbury, who went to China last August, has taken a studio in Shanghai where she has painted many subjects. She has made a specialty however of studies of the famous Ming Tombs.

Felicie Waldo Howell returned to her Sherwood studio the middle of November after a summer and autumn at Gloucester. She will have an exhibition at Macbeth's late in January.

Constance Curtis has given up her studio at 106 West 57th street and taken one at the Sherwood.

Jane Peterson who arrived on the "Berengaria" Nov. 17 after nearly seven months in Europe, has been called West by the severe illness of her mother.

Frank Wilbert Stokes spent last summer on the St. Lawrence River in the Province of Quebec where he painted subjects that are full of charm.

John F. Carlson is preparing a large one-man rotary show, the itinerary of which includes St. Louis, Kansas City, Wichita, Oklahoma City and Des Moines. A little later he will send an exhibition of "intimate" paintings (12 x 16) on a smaller circuit.

Charles Hopkinson has leased the Craige House, Cambridge, once the home of Henry Wadsworth Longfellow.

C. Arnold Slade who spent the summer and autumn at his studio, Truro, Mass., left there last week to paint a portrait of the young son of Frank J. Ryder of Vineyard Haven, Mass.

Ross Moffett, who has lived for the past three years at Provincetown, Mass., sailed last week for France where he will remain until the late spring, when he will again take up his residence on the Cape.

Charles Henry Niehaus is exhibiting in his studio, 40 Grant avenue, Grantwood, N. J., his monument for Newark in memory of the soldiers and sailors of the World War.

Paintings of Palestine by Saul Raskin are shown at the Society for the Advancement of Judaism, 41 West 68th street, until Nov. 30.

## 57 AMERICANS IN THE AUTUMN SALON

Total Larger Than First Reported Yet They Are Not So Numerous Here As at the Salon Nationale

PARIS—Americans are not as conspicuous at the Salon d'Autone as at the Nationale, which is particularly hospitable to American artists, the Autumn Salon's foreign element being supplied more especially by Russia, Poland, Czechoslovakia, Serbia and other eastern European countries and provinces. Consequently the more honor to those Americans, more numerous than heretofore, who do succeed in complying with this society's particular standard. Here is the list:

Cecil de Blaquieres Howard shows five bronzes; Eugenie Shonnard, a heron in the style of the bird she has at the Metropolitan; Myron C. Nutting, three pictures one of which is an excellent portrait of Mrs. James Joyce; Robert Ward Johnson, a nude woman and child, displaying a classic feeling for physical beauty; Robert B. Hostater, a Spanish toreador, a nude, and a still life; Edna-Boies Hopkins and Maud Squire, several impeccable paintings and engravings; Charles Thorndike, two landscapes excellently hung; Henry Strater of Louisville, Kenneth Adams of Topeka, Charles H. Austin Ayers, Foster Bailey, faithful to still-life; Bion Barnett, faithful to Corsice; A. B. low Brewster, Anna Wood Brown, Harold T. Brown, P.-H. Bruce, Cameron Burnside, James and Theodore Earl Butler, Ethel P. Canby, S. Hampton Craig, J. Davidson, Elizabeth Dercum, Hunt Diederich, L. Otis Dudley, William Joseph Eastman, Harold English, Edwin W. Evans, Arthur Franck, J. Barry Greene, Eleanor S. Hay, Will Hollingsworth, Dorothy Lewis, Julian Levi, Ethel Mars, M. Nelson, J. Nichols of Marietta, Ohio, Eleanor Norcross, Clinton O'Callahan, Otis Oldfield, Waldo Pierce, Tame Reed, Lee Greene Richards, Alexander Robinson, Robert Perry Rodgers, John Rochau Rowe, Wilson Silsby, who is an etcher, Edward Steichen, F. Stettheimer, Henry Strater, Ivy Troutman, Gale Turnbull who is expert in aquatint and dry-point; Dorothy Varian; James M. Willcox; Ruskin Williams, while Yasushi Tanaka fully justifies his claim to American artistic ascendancy.

—Muriel Ciolkowska.

## Heads the Baltimore Museum

BALTIMORE—Miss Florence Levy has been appointed director of the Museum of Art, and will spend two days of each week in looking after its interests. The Garrett mansion at the corner of Cathedral and Monument streets is being adapted to the needs of the Museum and the formal opening will be held in January.

# JAMARIN

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PARIS

## WILLIAM SALOMON'S ART WILL BE SOLD

Great Collection, Including Many Primitives, to Be Dispersed at American Art Galleries in January

It has been announced authoritatively that the American Art Association will, in January next, exhibit and sell at auction at its new American Art Galleries the notable collection of the art of the Italian Renaissance and earlier Italian periods, gathered by the late William Salomon of this city, a widely known international banker, philanthropist and art connoisseur. This sale, made by direction of the executors of the estate of Mr. Salomon, will undoubtedly prove to be one of the most important art events of many years. The collection is exceedingly rich in primitive and other early Italian paintings, the majority of which were procured by the late owner through the auspices of Duven Brothers. A number of very interesting primitives were among Mr. Salomon's latest acquisitions, and were acquired through the Wildenstein Galleries.

Among the paintings, Lorenzo di Credi is represented by a "Portrait of a Young Man," formerly in the collection of Comte de Janze. Pintoricchio, the Umbrian master, is represented by a Madonna from the collection of the King of Saxony. Bartolommeo della Gata, another Umbrian master, is represented by "Lucretia." Francia's "Virgin and Child with St. Jerome and St. Francis" is a work of importance and beauty. Of the Venetian School is a "Virgin and Child" by Giovanni Bellini. Alvise Vivarini's representation is a "Portrait of a Young Man," formerly in the Baron Schickler collection, Paris.

Cima is represented by a "Madonna and Child with St. John the Baptist and St. Jerome," Catena by "Madonna and Child with Saints" and a signed "Portrait of a Young Nobleman," from the collection of the King of Saxony; Palma Vecchio by his "Annunciation" which, until 1912, was in the Weber Gallery at Hamburg. Paolo Veronese is represented by a "Madonna and Child with Saints," and the Milan School by "Madonna and Child with St. Jerome" by Bernardino Luini and a "Portrait of a Young Lady" by Bernardino di Conti. An impressive "Madonna and Child" is by Alesso Baldovinetti. Several religious subjects forming triptychs and small altar panels are of the Tuscan School of the XIVth and early XVth centuries.

Beautiful antique bronzes, the majority of which were procured by the late Mr. Salomon from Jacques Seligmann of Paris, are included in the collection. "A Man Rescuing a Maid from a Centaur" by Adrien de Vries, and a "Hebe" by the same master are among the finest. By Riccio is an "Incense Burner" from the

collection of Sir Julius Wernher, London. A "XVIIth Century Paduan Bowl" was formerly in the J. Pierpont Morgan collection. Bartolommeo Bellano is represented by a statuette of "David with the Head of Goliath" from the J. E. Taylor sale, London, 1912. Four bronze groups representing "The Labors of Hercules" are by Giovanni da Bologna. A group, "Neptune and the Marine Monster," came from the Bucquet collection, Paris. A pair of andirons are of the Italian Renaissance.

Majolica, Hispano-Moresque vases and terra-cottas include a large cylindrical vase, the decoration of which represents the "Romance of Amadis of Gaul," the work of Orazio Fontana, about 1545. It formerly belonged to Baron Adolphe de Rothschild. The same authorship and

## TWO PAINTINGS BY CHASE ARE STOLEN

"The Grand Canal, Venice," and "Gondolas," Small Works, Vanish Between Here and Pittsburg

Two paintings by William M. Chase have disappeared in transit between the Ferargil Galleries and the Carnegie Institute, Pittsburg, under circumstances that lead Messrs. Price and Russell to believe that they have been stolen.

The pictures are both oils, "The Grand Canal, Venice," which is 8x11 inches in size and valued at \$800; and "Gondolas" 6 1/2 x 7 1/2 inches in size, valued at \$600. Both paintings were exhibited at the recent Chase show in the Ferargil Galleries and were invited by the Carnegie Institute for the forthcoming annual exhibition.

The pictures were shipped from New York on November 15 and nothing more was heard of them until an official of the Carnegie Institute sent a message asking when the Chase paintings were to be expected. Up to the present no trace of them has been found by the transportation companies and it is feared that they have been stolen, their small size making such an operation very easy.

## Lewisohn Buys a Grigorieff

Boris Grigorieff's "Madonna of the Steppes" has been purchased by Adolph Lewisohn through the New Gallery. Grigorieff, one of the younger Russian painters, was born in Moscow in 1896 and has an American mother. Many of the galleries in Russia have examples of his work, which in spirit suggests the Primitives. His canvases are frequently high in key and slight in their range of color. His work has never been shown before in this country.

## St. Louis

At the City Art Museum is being held an exhibition of Dutch pictures from the Goudstikker Collection, Amsterdam. It includes portraits, still life, landscape and genre subjects and a fair idea of the scope of Dutch painting may be obtained from this collection. Among the artists represented are Ferdinand Bol, Dirck Bouts, Adriaen Brouwer, the Brueghels, Albert Cuyp, Gerard David, Gerard Don, Van Dyck, Rubens, Rembrandt, Lucas van Leyden, Van Goyen, Flinck, Frans Hals and Hobbema. The collection includes a large number of paintings by modern Dutch artists, but, inasmuch as nearly all these artists were represented in an exhibition of paintings owned by St. Louisians held at the Museum last August, they were not hung.

A collection of paintings from the John Levy Galleries is now on display at the Novnan Kocian Gallery. It includes examples of American landscapes, French Impressionists, Barbizon painters and the British portrait painters and is attracting considerable attention.

Fitzroy Carrington was in St. Louis last week and brought with him several portfolios of rare and interesting prints which he showed to interested persons. He said that the print collection at the City Art Museum is unique in that there are only two poor ones in the whole collection—and those two were gifts.

The Newhouse Gallery is showing seventeen paintings by W. C. Emerson. They are poetic, imaginative landscapes. Emerson will visit St. Louis before the exhibit closes. —Mary Powell.

provenance attach to a pair of Urbano vases, representing the "Building of the Tower of Babel" and the "Building of Solomon's Temple." Noteworthy is a XVIIth century trilobate Urbino cistern, decorated with "The Gods of Olympus" which was, until 1884, in the famous collection of Andrew Fountaine at Norfolk Hall, Norfolk. There are also several Hispano-Moresque vases, some terra-cotta apothecary jars and a glazed enamel Della Robbia relief representing "The Nativity."

Among the ancient marbles are three Roman sarcophagi, a Pavanozzo table, a pair of vases with classical figures, a full-length statuette of "St. John the Baptist" by Antonio Rossellino, and a terra-cotta "Bust of a Lady" as St. Catherine of Siena by Neroccio di Seina. Italian Renaissance furniture consists of secretaires, refectory tables, choir stalls, curule and other chairs and various utility pieces.

Rare Ispahan and other XVIth and XVIIth century rugs are numerous and all rare products of ancient looms. Textiles and embroideries of the XVIth and XVIIth centuries include copes and chasubles of Spanish and Italian origin. A series of tapestries consists of four important large panels woven in Flanders in the XVIth century representing "Incidents in the Life of Scipio."

An important de luxe illustrated catalogue is in course of preparation. It will be limited to 350 copies and furnished to subscribers at \$15. The author is Maurice W. Brockwell, English art critic.

## CHICAGO'S ANNUAL BARS JAPANESE

And Kyohei Inukai Indites a Sarcastic Letter to Trustees Who Invited Him to "American" Show

One year ago the jury of awards at the thirty-fourth annual exhibition of American paintings and sculpture at the Chicago Art Institute bestowed the Peabody prize of \$200 on Shimizu, an American trained Japanese artist. But before giving the money to the painter the jury reversed its decision and awarded the prize to Felicie Waldo Howell.

This year, in order to forestall any idea of competition by an Oriental, the board of trustees of the Institute on October 14 sent out word to Shimizu, to Kyohei Inukai and other Japanese artists that they would be ineligible even for representation in the display of "American paintings and sculpture," unless they had taken out naturalization papers. But the Institute had already invited the Japanese by sending them entry blanks. The irony of the situation was added to by the decision of the United States Supreme Court on November 13 that Japanese cannot be legally naturalized as citizens of the United States.

Mr. Kyohei Inukai is a painter who lives in New York, and the action of the Chicago Institute's trustees, followed by the Supreme Court's decision, stirred him to the depths. He is a former student of the Institute's school. He sat down and indited a letter to the trustees, of which the following are excerpts:

"In spite of the much talked of League of Nations, international courts, disarmament, understanding between races and a lasting peace, you seem to be growing toward an ingrown provincialism.

"What a relief for those addicted to art who will not, or cannot, become citizens of this great and free land! It remains for them to go back to Moscow, Timbuctoo or Tokio or else sit here and just twiddle their brushes until they dry up like herrings on the beach."

## Make War Memorial for Italy

ROME—The model for the Italian war memorial to be set up in Rome has been finished here by Henry Bacon, American architect, and Attilio Piccirilli, American sculptor of Italian parentage. The memorial will represent "The Boy of the Piave" and will be a gift from America to Italy. Mr. Bacon is the designer of the Lincoln Memorial at Washington.

## Providence

At the Providence Art Club a memorial exhibition of paintings by Marcus Waterman merited much greater attention than it received from the local public. The hot, dazzling sunlight of Algiers contrasts in marked degree with the cool green depths of his New England forest interiors. The Dutch scenes are quite unlike in atmospheric qualities to the views in Spain. In some of the Algerian subjects there are wonderful textures in old ivory tints done in rather a painstaking and labored manner but none the less fascinating in the effects produced. A decorative panel of peacocks and another of "Parrots" reveal the artist as a rare colorist.

The Providence Art Club has purchased for its permanent collection one of the paintings, "Feast of Mohammed." This canvas is vigorously painted with the group of figures well placed in the composition. —W. Alden Brown.

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## LONDON

December 1 will see the dispersal at Christie's of the collection of portraits and oils brought together by the American connoisseur, L. Hamilton McCormick of Chicago, who was formerly resident in this country. He was a buyer of much acumen and the owner of some fine Morlands as well as of a very distinguished Romney.

The Lord Mayor went in state to the Suffolk Street Galleries of British Artists to accept on behalf of the corporation the gift of Mr. John Wanamaker of New York, namely Solomon J. Solomon's picture of the "Coronation Lunch Given at the Guildhall in 1911." It may seem rather late in the day to receive formally a painting which relates to a scene that took place some eleven years ago, but the explanation is that the commission was originally entrusted to John Bacon shortly before his death and that when the work was later put into the hands of the president of the Royal Society of British Artists, it was necessary to prepare an entirely fresh canvas. This in its turn was shelved during the war. In the meantime not a few of the participants had "gone West" so that their portraits had to be completed from photographs. The artist has portrayed the dignity and beauty of the scene quite adequately and the canvas is a good type of pictorial painting suitable for a Guildhall Art Gallery.

Some interesting works by the aged painter, Albert Goodwin, are now to be seen at the Leggatt Galleries in St. James' street, S. W. Though, as is inevitable in the case of an artist who has been working for the better part of three-quarters of a century, some of his canvases may appear a little to have lost touch with the spirit of his day, the majority are wholly delightful in their accomplished treatment, in the savvy of the composition and their nice color sense. This is an artist with vision and the vision is one of real beauty. In spite of the length of time that has elapsed since he first entered on his career, nothing of the mechanical has been allowed to mar his touch.

A very "safe" sort of exhibition is being held by the Water Color Society in Pall Mall East. I call it "safe" because it contains work from so many men, whose names have become accredited throughout the art world, and whose drawings give a cachet to any show. Here are to be seen pictures by Russell Flint, Frank Brangwyn, George Clausen, Gerald Moira and others, whose unfailing standard of good work is to be relied upon. I am told that the proportion of pictures sold at these exhibitions is an especially high one. —L. G.-S.

## Berlin

The luxury tax on art objects is still being discussed. The society for the economic interests of artists has handed over an epistle to the Reichstag. This document gives a detailed statement of the bad effect of this law, especially for craftsmanship. The industrial world is interested in this law, which facilitates the output of machine-made products.

In the salesroom world an auction of colored Japanese woodcuts was an important feature. This collection was dispersed at Lepke's, who resume with it their series of auctions, coincident with the opening of the new art season. A Japanese collector who had acquired the first part of this collection, was rather reluctant regarding the second part, but finally made some important purchases. This sale is an instance of the desire of some of the Japanese to redeem their native art. The following are the more important sales: Shigenaga, landscape, 18,000 marks; Kiyonaga, figures, 30,000; Utamaro, women, 22,000; Masanobu, 60,000; Hiroshige, 24,000; Korusai, 60,000; Shunyei, 65,000; Shunko and Shunsen, 52,000; Shuntei; 42,000.

An exhibition of stamps held in Berlin contained 160 complete collections. The "Kemal" stamps of the Turkish Angora government were the most valuable. Triangular "Cape of Good Hope" stamps, stamped envelopes of the East Asiatic war in 1900-1901, and stamps and of the former German colonies are objects of great value. A set of envelopes of the German navy, and some of the Bolshevik government in Ukraine were shown for the first time. Ugly in design but of great value is the collection of stamps of Afghanistan, while those of the Russian Levant were awarded a few weeks ago in Geneva a golden medal. —F. T.

## PARIS

The second and subsequent visits to a Salon are usually more fruitful in discoveries than is the first. Thus, one of the finest pictures, being unworthily hung, escaped notice in my review of the Salon d'Automne last week. By M. Théophile Robert, who is of Swiss nationality and a great-nephew of Leopold Robert, it makes a return to that classicism which in many quarters is prophesied as the next turn in painting. Several artists have already claimed to be its forerunners, but few are as entitled to lead the crusade as is M. Leopold Robert, for a great deal of the assumed re-action is self-delusion when not sheer imposition, more easily passed off as classicism in critical sophistry than in pictorial statement. To M. Robert the creation of beauty is the first and basic commandment. In these columns it is not necessary to have to explain that by beauty, prettiness is not meant. The big, pure drawing in the Ingres teaching, ("des-sines pur et large"), cadence in composition, serenity in feeling, beauty of texture, perfection of workmanship, suppression of trace of labor (Whistler's lesson), these form the constituent elements of a very complete and charming work, representing a group of young girls resting after the bath in a mountain lake seen in the distance.

This same classical spirit has prompted M. Georges Dorignac in his statuesque design for the Salon poster, somewhat inferiorly reproduced on the catalogue cover. It is a drawing in red and black presenting the advantages of the traditionally decorative, a big, beautiful achievement, in short.

I should like, also, to add some codicil in favor of Mme. Suzanne Valadon, whose powerful still life and garden come so near Gauguin; for the Norwegian painter Diriks, who shows some good wind-swept sea and landscape; for Gaston Balande; Andre Lecoutey (who with Mme. Peugniez furnishes the most interesting picture in the religious section; A. Urbain, Andre Fraye, Hebert Stevens, R. O'Conor, Andre Mare, Tristan Klingsor, J. E. Jeanes, Mariau Andreu—all these, painters; Joseph Bernard, Marcel Wolfers, sculptors; Ouvre, Paul Vera, Max. Vox, Henriette Tirman, Ciolkowski, Anton Carte, among illustrators.

The more substantial than tasteful arts and crafts department affords some happy exceptions in the architectural sculpture of Mme. Celine Lepage, already admired in these columns; the various innovations in goldsmithy by Paul Ballet, Jean Puyforcat and Georg Jensen; Martine's fine carpets (who designed them?); Legrain's bindings, and Mme. de Piechowska's intelligent-looking dolls. I must also make amends for a slip in my previous account. The top-hatted nude masculine bust is in indestructible stone, not in ignitable wood. —Muriel Ciolkowska.

## Baltimore

At the Purnell Galleries the small paintings of Miss Margaret Law and Miss Louise West were recently shown, and at the Peabody the canvases of Evertt Lloyd Bryant were on view.

Paintings by Beatrice Whitney Van Ness at the Jones Gallery drew much favorable comment from local critics. Both figure paintings and landscapes were shown.

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## LOS ANGELES

The "complimentary" exhibition held at Stendahl's for William Wendt, winner of a \$1,000 prize at Chicago's annual, contains some of Wendt's finest California landscapes, among them being "Rocky Ledges," "Gnarled Oaks," "Threatening Weather," "Lupine Patch," and "Fresh Breezes," the last named being a marine.

Another show at Stendahl's consists of about forty etchings by Ralph M. Pearson, of Rancho de Taos, New Mexico, who is now in Los Angeles. One of his recent etchings was used by the Print Makers of California as this year's gift to associate members. Pearson's late manner shows a most decided leaning toward Modernism, toward the "rhythmic pattern." Stendahl will also soon show water colors by Gunnar Widforss, a young Swedish painter now in this country.

Other exhibitions to be held soon at the Los Angeles Museum will consist of figures and landscapes in oil by Jean Mannheim, studies from New York City and the West by Peter Krasnow, oils by John Coolidge, oils by E. Roscoe Shrader, and work of art teachers held under the auspices of the Art Teachers' Association of Southern California.

Beginning Nov. 20 at Cannell & Chaffin's, to continue for some weeks, is a display of landscapes, Californian in subject, from the brush of J. Bond Francisco, one of the few genuine "Old timers" among Los Angeles painters.

The Ackerman prize for the best figure-painting in the thirteenth annual exhibition of the California Art Club was awarded to Edouard Vysekal for his "Alicia R." (arrangement in violet.) An honorable mention for figure painting went to Jean Mannheim. William Wendt won the Mrs. Henry E. Huntington prize for the best landscape, "The Patriarch of the Grove" and honorable mention for landscape was given to Guy Rose. The Barker prize for the best piece of sculpture was awarded to Marguerite Tew for her figurine, "Fire Dancer." Julia Bracken Wendt was given an honorable mention for her study of a wildcat.—Antony Anderson.

## Washington

Ward Brown, architect, is showing at the Penguin Club sketches recently made in Italy. They are water colors and crayons, the latter in color on pale blue and brown paper and comprising scenes in Venice, its canals and palaces, with fascinating glimpses of bridges, St. Mark's and Murano. Lago Maggiore, Sorrento, Amalfi and Revella are daintily pictured in colored crayons. Mr. Brown has done artistic work in the restoration of old and picturesque houses in Georgetown.

The one-man show at the Veerhoff Gallery of recent paintings by Theodore J. Morgan comprises chiefly scenes in and about Provincetown. They are painted in strong color with great freedom of brush strokes and the quaint little houses of Provincetown, red-roofed and green sheltered, are picturesquely seen and composed. The exhibition remains until Dec. 1.

Herbert Adams' bronze portrait panel of the late Rev. Randolph Harrison McKim has been placed in the new McKim Memorial tower, added to Epiphany Church, of which Dr. McKim was the pastor. It is an excellent likeness, modeled in relief with masterly skill, after the manner of his "Joseph H. Choate" in the Union League Club in New York, only it has the feeling of some of the early Gothic busts in the old cathedrals.

A collection of miniatures by members of the American Society of Miniature Painters is on view at the Corcoran Gallery. Carlotta Saint-Gaudens shows three and William J. Whittemore, Alice Beckington, Margaret Foote Hawley, William J. Baer and Katherine Smith Myrick are among those represented.

—Helen Wright.

## BOSTON

A. C. Wyatt's English garden scenes at the Vose Galleries have been replaced by pictures of C. Arnold Slade, who will exhibit through Dec. 2.

The pastels of Hudson river scenes by Arthur C. Goodwin will win many admirers to this artist's work. Mr. Goodwin exhibits twenty pictures, all landscapes. In comparison to a similar show a year ago the artist has made a distinct advance. His colors here shown are often beautiful in their combinations of violets, blues, lavenders, pinks and greens, while there is unity and plausible construction to the elements that make up his pictures.

In the same gallery are shown paintings and sketches by Alice Thevin, fifty-six in all. This artist has recorded in a vigorous way the many pictures scenes found in her wide travels both in this country and abroad.

The etchings by W. Lee. Hankey at the Irving-Casson gallery are attracting deserved attention. His subjects are universal in their appeal and his technique is such that his pictures are easily understandable. Both humor and pathos are depicted in his peasant women and children. The sixty-two prints on exhibition cover a considerable portion of the artist's life as an etcher.

At the Women's City Club Jonas Lie and Truman E. Fasset exhibit paintings. At the Boston City Club are hung the works of Georges Plasse, French etcher and portrait painter. This display will remain on view through Dec. 9 and is open free to the public.

Anna Coleman Ladd will exhibit her latest work in sculpture at the Guild of Boston Artists from Nov. 27 to Dec. 9. She has not shown in Boston in the past three years.

Through Dec. 2, the St. Botolph Club is showing paintings and drawings by John S. Sargent. Many of the pictures belong to the artist, others were loaned by his friends. The portrait of Mrs. James in water color, loaned by William James, and "Wharf at Ironbound Island," owned by Dwight Blaney are among the works shown.

Arthur Sachs Harvard 1901, has loaned to the Fogg Museum a splendid example of Hans Holbein, the Younger. It is a portrait of a young man, painted on oak about 13 inches in size, the original drawing of which reposes in the library at Windsor Castle. The sitter has a strong family likeness with the French ambassador Jean de Dinteville, painted by Holbein twice, and there is a great probability, in the opinion of experts, that it is the portrait of his younger brother, also a great lover of art.

—Sidney Woodward.

## Seattle

At the third annual exhibit of pictorial photography at Frederick & Nelson's store the first prize of \$100 was awarded to Laura Adams Armer of Berkeley, Cal., for her "Mother and Children," Mrs. Armer received honorable mention for another of her pictures, "A Disciple of Buddha," a figure study. The second prize of \$75 was given to Karl Struss of Hollywood, Cal., for "The Faith Healer," while the third prize of \$50 went to L. A. Goetz of Berkeley, Cal., for "On the Canal; Bruges." There were five \$10 prizes given to Amy Whittemore, Charles Bowen, who won two; Koji Hoshii, and Antoinette B. Hervey.

## Lynchburg, Va.

The second season of the Lynchburg-Randolph-Macon Art Association opened an exhibition of water colors on Nov. 16 with a talk on art by William E. B. Starkweather. The exhibition, which was organized by Miss Louise Smith, the art director, includes work by Winslow Homer, John F. Carlson, George Luks, Henry B. Snell, Mr. Starkweather and Hilda Belcher. There are six water colors by John S. Sargent, loaned by the Brooklyn Museum. The exhibition will continue through Nov. 30. The Association promoting the display has the nucleus of a fine permanent collection, including work by Chase, Bellows and others.

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## DETROIT

Two small but interesting exhibitions are being held here during the remainder of November. Albert L. Groll is showing twenty-one of his western canvases at the Carper Galleries; Joseph Birren of Chicago has on view a group of small landscapes at the John Hanna Galleries. Both artists are in town.

The Thumb Tack Club opened its second annual show Nov. 15, at the Institute of Arts. Designs and models of recent Detroit buildings, as well as plans from some of the biggest architects in the country are shown. Two decorative plaques by Eugene Savage add variety. An architectural model of the new Institute, now under construction on Woodward avenue is exhibited. Paul Cret is the architect.

A picture of Governor Lewis Cass is to hang in the school that bears his name. It is the work of Percy Ives, a Detroit artist. The picture shows the governor signing the treaty of Saginaw in 1819.

A few pieces from the Wiener Werkstaette have come to the Arts and Crafts Society.

With the placing of the last Blashfield murals in the walls of the grand staircase at the new Public Library, the decorative scheme of that building is complete. The library commissioners have sent a resolution of appreciation to the artists who co-operated with Cass Gilbert in the scheme, namely; Gari Melchers, Mary Chase Stratton, Frederick J. Wiley, William Francklyn Paris and Edwin H. Blashfield.

—Marion Holden.

## Indianapolis

The Indiana Artist Club held a house-warming the evening of Nov. 17, in their new club rooms in the When Building. Artists who displayed pictures at the opening were William Forsyth, Clifton Wheeler, Paul Hadley, Mary Chilton Gray, Otto Stark, Louis F. Mueller, Mrs. Emma Sangernebo, Bessie Hendricks, Mrs. Brandt Steele, Wilson B. Parker, and Frederick Polley. The first week in December the club will exhibit medium-priced pictures and handicraft art. The first number of a four-page paper, *The Palette*, to be published monthly in the interest of the club, has made its appearance.

Otto Stark and J. Ottis Adams have returned from Leland, Michigan, where they painted during the summer and autumn.

## Women Artists to Exhibit

The National Association of Women Painters and Sculptors will exhibit smaller paintings and sculpture at the Ferargil Galleries, 607 Fifth Avenue, from Dec. 9, to 23. The 32nd Annual Exhibition of the Association closed recently with unprecedented success in sales, attendance and general interest at the Fine Arts Building.

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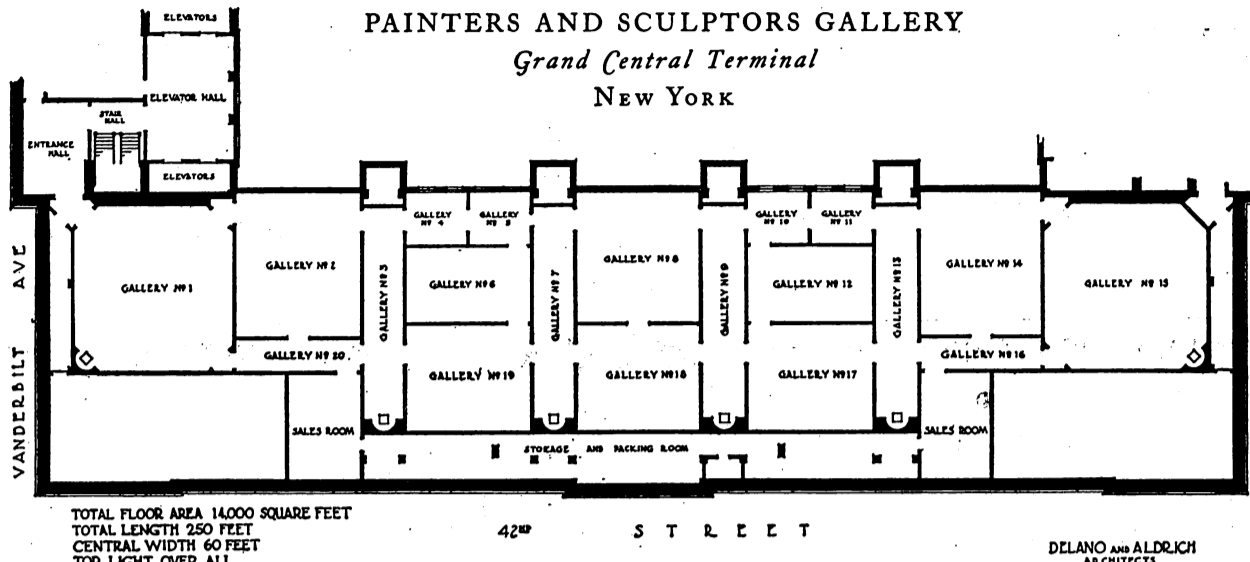
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## New York is to Have a Great Co-operative Art Sales Gallery

The most extensive and financially sound, scheme for a great co-operative art sales gallery in New York City that has ever been projected is that of the Painters and Sculptors Gallery Association. The enterprise already has a guarantee fund for three years of \$108,000 and a ten-

vice-president Bell Telephone Co.; Frank G. Logan, vice-president Art Institute, Chicago; Thomas B. Clark, New York; Miss Helen Frick; Rufus Patterson; Edward B. Butler, trustee, Art Institute, Chicago, Mrs. Harry Payne Bingham; Mrs. Willard Straight; General Butler Ames, Boston; James Parmelee, Corcoran Galleries, Washington; Miss Lucy M.

wares in the galleries, the number of pictures or pieces being determined by the space, and when his subject is sold, he will receive the sale price minus a nominal commission. The artists, in becoming members of this society, agree to donate one work (painting or sculpture as the case may be) to the society every year for three years. These donated



TOTAL FLOOR AREA 14,000 SQUARE FEET  
TOTAL LENGTH 250 FEET  
CENTRAL WIDTH 60 FEET  
TOP LIGHT OVER ALL

42<sup>ND</sup> STREET

DELANO AND ALDRICH ARCHITECTS

years' lease of what is called the "dome floor" of the Grand Central Terminal building, this floor being directly behind and on a level with the great clock-on the Forty-second street façade of the railway station.

Walter L. Clark, an amateur artist and commission merchant, is the originator of the plan on which he and W. Frank Purdy, director of the American School of Sculpture, have been working for the past nine months. The plan includes having both laymen and artists as members of the association, the incorporation papers for which have been filed in Albany. The lay members are to subscribe \$300 a year each, while the artist members will each contribute one work annually for three years, the subscribing members each receiving one of these contributed works every year.

Up to the present sixty subscribers have guaranteed \$600 each annually for three years. The New York Central Railroad Company is spending \$50,000 for the interior fittings of the gallery, the ground floor plan of which appears on this page. The galleries will have a floor area of 14,000 square feet and 1,500 feet of linear wall space, and it is expected they will be ready shortly after the beginning of the new year.

In this plan of popularizing the knowledge and sale of the works of American artists it is proposed to maintain a permanent exhibition in the largest of the galleries, using the others for changing group or "one-man" shows. The lay members will have active charge of the direction of the association, with John S. Sargent and Daniel Chester French on an advisory board.

The sales gallery will be in charge of two men who have won reputations as art experts and fine salesmen, Erwin S. Barrie, of Carson, Pirie, Scott & Co., Chicago, who is to be at the head of the picture section, and W. Frank Purdy of the sculpture section. Mr. Purdy probably will be the managing director of the whole establishment. The gallery will be in no sense an "Independent" affair, all the works exhibited being united and passed on by competent judges.

All artists of talent will be eligible and the fact is emphasized that the society's lists will not be confined to any school of painting or sculpture. A partial list of the invited artists and sculptors includes: John S. Sargent, Edwin E. Blashfield, Irving R. Wiles, Cecilia Beaux, John C. Johansen, Jean MacLane, Lillian Genth, Charles W. Hawthorne, Frank W. Benson, Felicie Waldo Howell, Douglas Volk, Gardner Symons, Emil Carlsen, Oliver Dennett Grover, Edmund Greacen, Helen M. Turner, W. Elmer Schofield, Daniel Chester French, Herbert Adams, Anna Vaughn Hyatt, James E. Fraser, Chester Beach, Malvina Hoffman, Frederick W. MacMonnies, Lorado Taft, Robert I. Aitken, Hermon A. MacNeil, Sherry Fry, Helen M. Turner, Murray P. Bewley, Martha Walter, George De Forest Brush and Daniel Garber.

The lay members, or financial backers, include persons well-known in the art world as collectors and directors of the art museums in different parts of the country. Among these are:

John G. Agar, president, National Arts Club, Felix Warburg, Paul Warburg, Mrs. Oakes Ames, Boston, Irving T. Bush, Mrs. Joseph H. Choate, Miss Mabel Choate, Dr. R. C. Cabot, Boston, Henry Phipps, J. S. Phipps, L. A. Osborne, Westinghouse Company, John Hill Morgan, trustee, Brooklyn Museum; Dr. Alexander C. Humphreys, president, Stevens Institute; Charles L. Hutchinson, president Art Institute, Chicago; William Goodman, trustee, Art Institute, Chicago; Martin Ryerson, vice president Art Institute, Chicago; H. B. Thayer, president Bell Telephone Co.; Walter Gifford

Taggart, trustee, Indianapolis Museum; William K. Bixby, president St. Louis Art Museum; Wallace D. Simmons, St. Louis; Mrs. Charles Heber Clark, Philadelphia; Morris R. Bockins, Philadelphia; and August Hecksher of the Hecksher Foundation.

The working plan of the new association is as simple as it is sound. No one will benefit by the undertaking except the artist. He will be invited to exhibit his

paintings and pieces become the property of the lay members of the organization; once each year every member will draw lots to determine his or her place in the choice of the donated art works—that is, the person drawing number one, will have first choice of painting or sculpture, the person drawing number two, second choice, and so on down the line. Every lay member will thus receive one work of art for his support of the organization.

### NEW YORK EXHIBITION CALENDAR

- Ackerly Galleries, 10 East 46th St.—Paintings of American fox hunting by Charles Morris Young, to Dec. 15.
- Ainslie Galleries 677 Fifth Ave.—Paintings by Dec Beebe and water colors by Sandor Bernath, to Nov. 30; paintings by H. Melville Fisher, Dec. 1.
- Anderson Galleries, Park Ave., and 59th St.—Paintings of France by A. G. Warshawsky and seven drawings of Christ by Jean Parke, Nov. 27, Dec. 9.
- Arlington Galleries, 274 Madison Ave.—General exhibition of American paintings.
- Arden Gallery, 599 Fifth Ave.—Decorative paintings, Durant faience, imported glass, etc., to Dec. 29.
- Art Center, 65-67 East 56th St.—Exhibition showing development of the woodcut, by the American Institute of Graphic Arts; silversmith by George Jensen, to Nov. 30; paintings and sculpture by Louis C. Tiffany Foundation, to Dec. 12; portrait studies by Eliza Buffington, to Dec. 6; joint exhibition by The Art Alliance and the New York Society of Craftsmen.
- Babcock Galleries, 19 East 49th St.—Annual exhibition of the Guild of American Artists, Nov. 27, Dec. 9.
- Belmann Gallery, John Wanamaker's—Paintings by Walter T. Guggenbuhl, and American and European paintings, to Dec. 2.
- Bonaventure Gallery, 536 Madison Ave.—Silhouettes of prominent Americans.
- Bourgeois Galleries, 688 Fifth Ave.—Exhibition of Chinese paintings, to Dec. 9.
- Braus Galleries, 422 Madison Ave.—Paintings by Alpheus P. Cole, to Dec. 2.
- Brooklyn Museum, Eastern Parkway.—Special exhibition of contemporary English and French paintings, beginning Nov. 29; exhibition of Tisot water colors.
- Brown-Robertson Galleries, 415 Madi on Ave.—Water colors by Elinor Barnard to Nov. 30.
- Brummer Gallery, 43 East 57th St.—Modern French paintings and Negro sculpture, to Dec. 2.
- Columbia University, Avery Architectural Library.—Chinese paintings from the collection of V. G. Simkhovitch, to Nov. 30.
- Daniel Galley, 2 West 47th St.—Opening exhibition of paintings by modern American artists.
- Dudensing Galleries, 45 West 44th St.—Paintings by Mollenhauer, to Nov. 30.
- Durand-Ruel Galleries, 12 East 57th St.—Paintings by D'Espagnat and Moret.
- Ehrlich Galleries, 707 Fifth Ave.—Paintings by Matisse, Derain, Marchand, Roger Fry, Duncan, Grant and others to Dec. 2.
- Ferargil Galleries, 607 Fifth Ave.—Paintings by the Garden Club of America, to Dec. 2.
- Ferargil Studio, 24 East 49th St.—Drawings by Homer Martin and decorative textiles by Fannie Wilcox Brown.
- Fine Arts Bldg., 215 West 57th St.—Winter exhibition of the National Academy of Design, to Dec. 17.
- Montague Plagg, 42 East 57th St.—Portraits by John Young-Hunter, to Nov. 29.
- Folsom Galleries, 104 West 57th St.—Paintings by American artists.
- Harlow Gallery, 712 Fifth Ave.—Etchings and drawings of dogs by Marguerite Kirmse, through November.
- The Misses Hill Gallery, 607 Fifth Ave.—Oils and pastels by Zaidée L. Morrison, to Dec. 2.
- Kennedy Galleries, 693 Fifth Ave.—Sixty etchings by six modern masters, to Nov. 30; etchings and drawings by Edmund Elampied, through December.
- Keppel Galleries, 4 East 39th St.—Etchings and lithographs by Whistler, to Dec. 2.
- Kingore Galleries, 668 Fifth Ave.—Paintings by Charles H. Thorndike, to Dec. 2.
- Knoderer Galleries, 556 Fifth Ave.—Etchings and drawings by William Walcott; Manet's portrait of Clemenceau; portraits in colored crayons by Mme. A. O. Guimard of Paris.
- Kraushaar Galleries, 680 Fifth Ave.—Etchings and lithographs by Daumier, Whistler, Forain and others.
- John Levy Galleries, 559 Fifth Ave.—Paintings by Aston Knight, Nov. 27, Dec. 9.
- Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.
- Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.
- Macbeth Galleries, 450 Fifth Ave.—Sixth Annual Exhibition of Intimate Paintings and paintings by George Wharton Edwards, to Dec. 11.
- Metropolitan Museum, Central Park at 82nd St.—Special exhibition of Prints; loan exhibition of furniture by Duncan Phyfe; exhibition of Japanese prints by the Primitives.
- Milch Galleries, 108 West 57th St.—Water colors by Frank W. Benson, and landscapes and figure paintings by Sigurd Schou, Nov. 27, Dec. 9.
- Montross Gallery, 550 Fifth Ave.—Paintings of the Adirondacks and Persia by Herald F. Watson to Nov. 30.
- Munich Art Associations, Hotel Waldorf-Astoria.—Paintings and sculptures by members, to Dec. 25.
- Musmann Gallery, 144 West 57th St.—Etchings and paintings by American artists, to Nov. 29.
- The New Gallery, 600 Madison Ave.—Paintings by Derain, Modigliani, Matisse and others.
- N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; recent additions in Stuart Gallery, and "The Making of Prints."
- N. Y. Public Library, 121 East 58th St.—Water colors by Marjery A. Ryerson, to Dec. 10., N. Y. Public Library, 96th and Madison Ave.—Landscapes by John Kellogg Woodruff, to Dec. 30.
- Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.
- Reinhardt Galleries, 606 Fifth Ave.—Early Chinese art, arranged by Royal Art Galleries, Kleykemp, The Hague.
- Salmagundi Club, 47 Fifth Ave.—Annual Exhibition of Little Paintings, Nov. 25, Dec. 21.
- Schwartz Gallery, 14 East 46th St.—Exhibition of etchings by A. Brouet.
- Scott & Fowles Galleries, 667 Fifth Ave.—XVIII century English paintings.
- School of Design and Liberal Arts, 212 West 59th St.—Paintings and sculpture by a group of modern artists, and water colors by Irene Weir, to Dec. 8.
- Scott & Fowles Galleries, 667 Fifth Ave.—XVIII century English paintings.
- Society of American Fakirs; 11 East 44th St.—Paintings by members, beginning Dec. 1.
- Mrs. Sterner's Gallery, 22 West 49th St.—Paintings of New Mexico by William P. Henderson, and sculpture by Numa Patlagean, to Dec. 20.
- Arthur Tooth & Sons, 709 Fifth Avenue.—Exhibition of XVIII century English pictures.
- Whitney Studio Club, 147 West 4th St.—Sculpture and drawings by Grace Mott Johnson and drawings by Lila Wheelock, to Dec. 2.
- Wiener Werkstaette of America, 581 Fifth Ave.—Exhibition of Viennese art.
- Wildenstein Galleries, 647 Fifth Ave.—Paintings and drawings by Prud hon through November; paintings and water colors by George Biddle.
- Howard Young Galleries, 620 Fifth Ave.—Exhibition of American and European paintings, to Dec. 9.

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#### ART GALLERIES

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